



ЗАРУБЕЖНЫЕ СИМФОНИИ XX ВЕКА

А. ЧЕРЕПНИН

# ВТОРАЯ СИМФОНИЯ

Партитура







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А. ЧЕРЕПНИН

A. CHEREPNIN

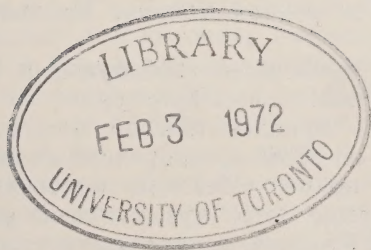
Op. 77

# ВТОРАЯ СИМФОНИЯ SECOND SYMPHONY

для большого симфонического оркестра  
for Full Symphony Orchestra

ПАРТИТУРА  
SCORE

M  
1001  
C522  
Op. 77



СОВЕТСКИЙ КОМПОЗИТОР

SOVIET COMPOSER

Москва 1971 Moscow

Известный композитор и пианист Александр Николаевич ЧЕРЕПНИН родился в 1899 г. в Петербурге. Его первым учителем и наставником был отец — русский композитор, дирижер и педагог Николай Черепнин, по фортепиано он занимался в классе Анны Есиповой — пианистки мировой известности.

Детство и юность А. Черепнина прошли в России. Русская культура, русское музыкальное искусство оставили неизгладимый след на его личности и в его творчестве.

В 1921 г. А. Черепнин вместе с отцом переехал в Париж, где оставался до конца второй мировой войны. Он постоянно разъезжает с концертами. «География» его концертных турне очень обширна: Черепнин выступал не только в странах Европы, но и в США, Египте, Палестине, Китае.

После войны А. Черепнин обосновался в США.

Композитор очень плодотворен: среди его сочинений — оперы, балеты, симфонии и программные пьесы для оркестра; многочисленные камерные инструментальные произведения: сонаты для многих инструментов (в том числе для саксофона), Andante для трубы; струнные квартеты, фортепианный квинтет и трио; вокальные сочинения, музыка к драматическим спектаклям (к пьесам Оскара Уайльда, Р. Роллана и др.).

В творчестве А. Черепнина произошел своеобразный сплав элементов русской и французской музыкальных культур.

Русская тематика оставалась привлекательной для композитора во все периоды его творчества — об этом красноречиво говорят многие его сочинения: симфоническая поэма «Невский проспект», балеты «Трепак» и «Стенька Разин». Кроме того, музыкальный язык произведений, внешне и не связанных с Россией, свидетельствует об органичном претворении традиций русской музыки, — благотворном влиянии «кучкистов» (особенно Римского-Корсакова), Прокофьева и Стравинского.

Что касается французской музыки, то Черепнин, который завершил свое музыкальное образование в Парижской консерватории у А. Жедальжа (у него же учились М. Равель и А. Онеггер) и прожил во Франции несколько десятилетий, не прошел мимо французского импрессионизма. Некоторые его особенности — красочность и изысканность звуковой палитры, его гармонические и колористические новшества оказались близки творческой натуре композитора.



Вторая симфония ор. 77 создавалась в послевоенные годы (1945—1951) «Музыка этой симфонии, — пишет А. Черепнин, отражает агонию военных лет, мою опустошенность после смерти любимого отца\*, противоречивые чувства, навеянные послевоенным периодом и растущие надежды на лучшую жизнь».

Подобная «программность» симфонии, хоть и носящая самый обобщенный характер, позволяет отнести ее наряду с симфониями Шостаковича, Прокофьева, Онеггера, Стравинского к числу «военных» симфоний.

Стихия войны с ее страшными, разрушительными силами, жестокие противоречия и катаклизмы современной действительности предстают в симфонии преломленными сквозь призму интимных, глубоко личных дум и переживаний композитора.

Тема «преодоления» зла и утверждения разумного начала находит свое воплощение в традиционном четырехчастном сонатно-симфоническом цикле: I ч. — Сонатное allegro, II ч. — Lento, III ч. — Скерцо (Allegro) и IV ч. — Финал (Allegretto).

Однако внутри этого традиционного цикла композитор обращается с формой очень свободно, в каждом конкретном случае отступая от классических схем для более глубокого раскрытия своего замысла.

При всем разнообразии таких «нарушений» классической формы можно заметить общую формообразующую тенденцию — гегемонию экспозиционного и разработочного начала и сведение почти на нет всякого рода репризности.

Так в I ч. — Сонатном allegro — вместо репризы есть лишь лёгкая реминисценция главной темы, да и то в очень лаконичном и измененном виде (Animato — 240), побочной нет совсем, но зато развернутая кода (Molto animato — 270) представляет по сути дела новую разработку. Во II ч. реприза первой темы отнесена далеко в коду (последние такты) и тоже очень сокращена (Темпо I — 390). В IV ч., написанной в форме рондо, каждое новое появление темы-рефрена настолько насыщено элементами разработочности, а сама тема так трансформируется, что эффект репризности почти не ощущается, а статичная по своей природе форма рондо в данном случае наполняется энергией активного и целеустремленного движения.

Огромную роль в преодолении статики формы играет ритм. Его интенсификация, использование его энергетических возможностей весьма динамизирует форму.

Кроме того, во многих случаях именно ритм становится главным выразительным средством, заставляя мелодику и гармонию отступить на второй план. Таковы, например, тема вступления I ч. (Sostenuto, первые три такта и далее цифра 10), многие моменты разработки (3 такта до 160, 2 такта до 220), кульминационный подход к репризе (2 такта до 230 и дальше до Animato), почти вся кода (Molto animato). В III части встречаются большие разделы, захватывающие своей ритмической экспрессией, здесь стихия ритма не только глав-

\* Н. Черепнин умер в 1945 г. в Париже.



ный, но и подчас единственный источник эмоционального воздействия на слушателя (см. [510] — *Roso più mosso* — вплоть до [560]).

Громадная изобретательность Черепнина в области ритма и некоторые конкретные приемы его ритмической техники заставляют вспомнить автора «Весны священной».

Таков часто встречающийся в симфонии (и очень характерный для Стравинского) прием ритмического, точнее акцентного варьирования мотива. Несовпадение периодичности мотива с периодичностью метрической — источник остроты и напряженности. (Характерный пример [510] — здесь мотив состоит из пяти восьмых, а метрический акцент падает через каждые четыре восьмые).

Тематизм симфонии и ее ладовая сфера — диатоничная в своей основе — связаны с русской музыкальной почвой, взрастившей композитора. Достаточно указать на главную партию I ч. — суровую архаичную тему в лидийском *Es-dur'e* (*Allegro*, 2 такта до [40]), тему III ч. — размашистую и «богатырскую» (3-й такт после [420]). Своеобразно претворены особенности русской архаики (в несколько стилизованном виде) в двух эпизодах финала. В первом случае (2 такта до [630]) простая короткая попевка, близкая древне-русским колядкам, приобретает острое и пикантное звучание благодаря специфической гармонизации и жестким полидиатоническим сочетаниям звуковых комплексов: верхний «этаж» — параллельные трезвучия в лидийском *F-dur'e* (3 флейты), нижний — параллельные терции в лидийском *B-dur'e* (2 гобоя). Во втором случае ([720]) сначала у деревянных духовых, а затем у меди, имитируются народные плясовые «гармошечные» наигрыши. Подобных примеров в симфонии много.

Несколько слов об образно-эмоциональном содержании и драматургии симфонии.

I ч. — конфликтная и динамичная, открывается вступлением *Sostenuto*. В первых трех тактах его содержится важнейшее «ритмическое зерно» всей симфонии: оstinатно повторяющиеся аккорды звучат с неумолимой настойчивостью (своего рода «тема рока»).

В тематическом материале экспозиции нет конфликтности, хотя главная и побочная партии довольно контрастны: главная — энергична и мужественна (*Allegro*), побочная — тема широкого лирического дыхания (*Roso meno mosso*). Основной же конфликт — между материалом экспозиции и ритмическим оstinато из вступления («тема рока»).

Скрытая угроза, таившаяся в этом ритме, выявляется в полной мере в разработке (I такт перед [150] и до [160], те же жесткие ритмы «зла» доминируют в коде [290] — [310]). Заостренное, «лязгающее» звучание меди, удары большого барабана, а затем отрывистая дробь малого, не оставляют сомнения в «военной» подоплеке этой разгулявшейся стихии.

Аккордами-ударами первых трех тактов вступления завершается I часть — глухо и настороженно.

II ч., посвященная памяти отца, очень субъективна.

В экспрессивный монолог струнных (*скрипки divisi* в высоком ре-

гистре) врывается тот же грозный ритм из I ч. (ксилофон, затем литавры с валторнами). Оркестр, изобилующий различными соло, очень прозрачен и гибко передает тончайшие оттенки настроения.

III ч. — вихревое скерцо, стремительно несущееся на одном дыхании. Оно многолико: его безудержная радостная сила вдруг оборачивается враждебным гротеском, зловещим ритмом «*tempo!*» ([520], затем 3 такта после [530]).

Бешеный бег обрывается величественным хоралом меди (Росо *sostenuto*, IV ч. *вступление*).

Финал — красочное панно, обилие плясовых тем и ритмов, бодрая атмосфера. Здесь торжествует радость, энергия, юмор.

Вторая симфония А. Черепнина с успехом исполнялась в США. В СССР издается впервые.

*Н. Адлер*



## ORCHESTRA

Piccolo (=Flauto III)

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotto

\*

4 Corni (F)

3 Trombe (C)

3 Tromboni

Tuba

\*

Timpani

Triangolo

Castagnetti

Legno

Tamburino

Tamburo

Piatti

Cassa

Tam-tam

\*

Campane

Campanelli

Silofono

Celesta

Arpa

Piano

\*

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Durata 25'

## SECOND SYMPHONY

A. ЧЕРЕПНИН  
A. CHEREPNIN  
Op. 77

## I

**Sostenuto**

2 Oboi  
*p*

2 Clarinetti (B)  
*p*

2 Fagotti  
*p*

Timpani  
*p*

**Sostenuto saltando**

Violini I  
*p*

Violini II  
*p*

Viole  
*p*

Violoncelli  
div. saltando  
*p*

Contrabassi  
saltando  
*p*

pizz.  
*p*

pizz.  
*p*

pizz.  
*p*

unis. pizz.  
*p*



Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Timp.

Archl

div.

unis. arco salt.

p.

arco salt.

p.

arco salt.

p.

arco salt.

div. salt.

p.

10

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Timp.

10

V-ni I div.

V-ni II div.

V-le div.

V-c div.

C-b.



[illegible]



Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Timp.

V-ni I

V-ni II div.

V-le

V-c.

C-b.

20

20

unis. pizz.

pizz.

unis.

unis. pizz.

unis.

Picc. *p*  
 Fl. *p*  
 Ob. *p*  
 C.ingl. *p*  
 Cl. *p*  
 Cl.b. *p*  
 Fag. *p*  
 Cor. *sf* I.II *marc.*  
 Cor. *sf* III.IV *marc.*  
 V-ni I  
 V-ni II div.  
 V-le  
 V-c.



Picc.   
 Fl.   
 Ob.   
 C. ingl.   
 Cl.   
 Cl. b.   
 Fag.   
 Cor.   
 Archi

Musical score for page 13, featuring woodwinds, brass, and strings. The score includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Clarinet Bb, Bassoon, Horns, and Strings. The woodwinds and brass sections have various musical notations including notes, rests, and dynamics like *p*, *f*, and *sf*. The Horns section has "II solo" and "IV solo" markings. The strings section is mostly silent.

Cor.

Timp.

*pp*

30

V-ni I

V-ni II

V-le

V.c.  
div.

C-b.  
div.

arco  
salt.

pparco  
salt.

pp  
arco  
salt.

pp  
salt.

pp  
salt.

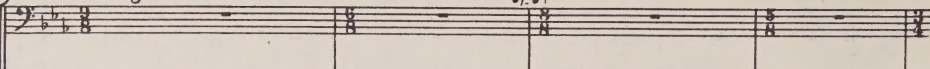
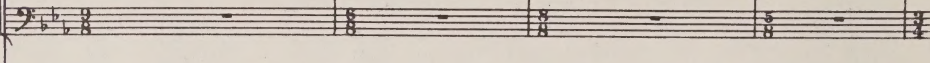
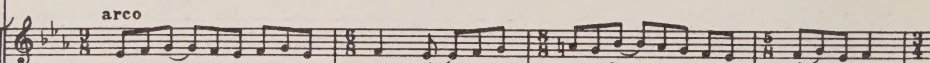
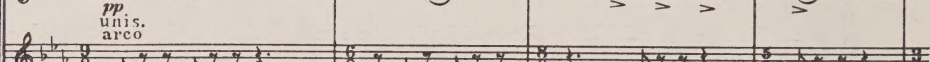
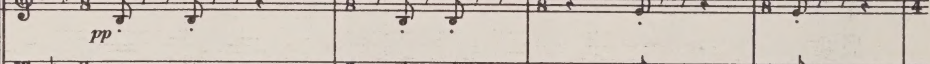
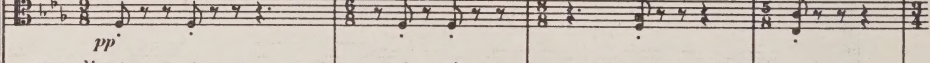
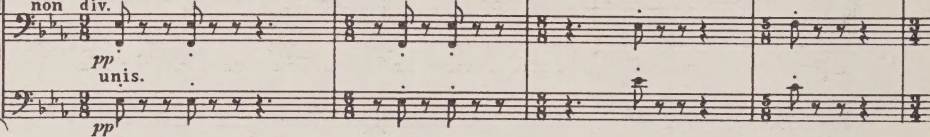
pp

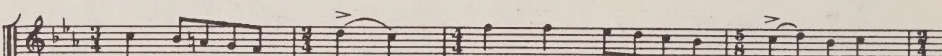
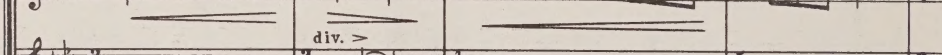
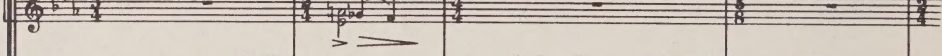
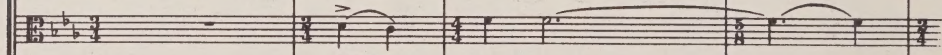




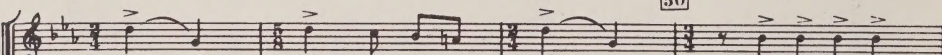
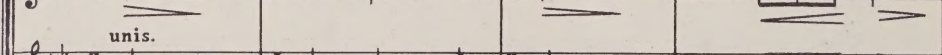
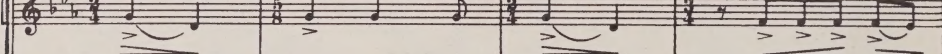
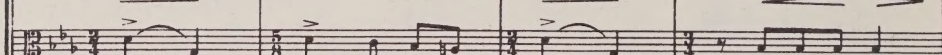
## Allegro

40

Fag.    
 C-fag.    
 V-ni I *arco*    
 V-ni II *pp unis. arco*    
 V-le *pp*    
 V-c. *non div. pp unis.*    
 C-b. *pp* 

Archi *div. >*    
 Archi *div. >*    
 Archi *unis.*    
 Archi 

50

Archi *unis.*    
 Archi    
 Archi    
 Archi 



Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Archl

2. Черепнин

C 935 K

The musical score is for page 17 of a piece. It features a woodwind section (Flute, Oboe, Cor Anglais, Clarinet, Bassoon), a brass section (Cor Anglais, Trumpet, Trombone, Trumpet, Tuba), and a string section (Archi). The woodwinds and strings are active, playing a rhythmic pattern. The brass instruments have rests. The music is in 2/4 time with a key signature of two flats. Dynamics range from p (piano) to mf (mezzo-forte). The woodwinds and strings play a rhythmic pattern, while the brass instruments have rests.

This image shows a page from a musical score, likely for a symphony. The score is written in 4/4 time and includes various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), C.ingl. (Clarinet in G), Cl. (Clarinet in Bb), Fag. (Bassoon), Cor. (Horn), Tr-be (Trumpet), Tr-ni (Trombone), Tuba, Timp. (Timpani), Cassa (Cymbals), and Archi (Strings). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include 'a2' (second octave), 'f' (forte), and 'p' (piano). The score is divided into measures by vertical bar lines, and the measures are numbered at the bottom of the page.



Picc.  
 Fl.  
 Ob.  
 C.ingl.  
 Cl.  
 Fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 Tuba  
 Timp.  
 P-tti  
 Cassa  
 Archi

[60]  
 [60]

2\*  
 C 935 R

C 935 K



Picc.  
 Fl.  
 Ob.  
 C.ingl.  
 Cl.  
 Cl.b.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 V-ni I  
 V-ni II  
 V-le  
 V.c. div.  
 C.b.

Musical score for a symphony orchestra, page 21. The score includes staves for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Violin I, Violin II, Viola, Cello, Double Bass, and Contrabass. The music is in 3/4 time and features various dynamics and articulations.

Picc.

Fl.

Ob. *a2*

C.ingl.

Cl. I

Cl. II

Cl.b.

Fag.

C-fag.

Cor. I *f* *sf*  
II *f* *sf*  
III *f*  
IV *f*

V-ni I

V-ni II

V-le

V-c. div.

C-b.

70

The musical score is arranged in a standard orchestral format. The woodwinds (Piccolo, Flute, Oboe, Cor Anglais, Clarinets, Bassoon, Contrabassoon) and brass (Horns, Trumpets, Trombones, Contrabass) are in the upper staves, while the strings (Violins, Viola, Violoncello, Double Bass, Contrabass) are in the lower staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *sf* (sforzando). The rehearsal mark 70 is placed above the first staff of the woodwinds and below the first staff of the strings.



Plcc. Fl. Fag. C-fag.

Cor.

Arpa

P.no

Archi

unis.

This musical score page, numbered 23, contains staves for the following instruments: Piccolo (Plcc.), Flute (Fl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Arpa (Harp), Piano (P.no), and Archi (Strings). The woodwinds (Fl., Fag., C-fag.) and strings (Archi) have parts starting in the fourth measure. The brass (Cor.) and keyboard instruments (Arpa, P.no) also have parts starting in the fourth measure. The string section is marked 'unis.' (unison) in the first measure. The score is written in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *f* (forte) and *sp* (sforzando). The page number 23 is in the top right corner.

Plcc. *a2*

Fl.

Cor.

Arpa

P-no

V-ni I div.

V-ni II div.

V-le

V.c.

C-b.

The musical score is written for a full orchestra. The instruments are arranged in the following order from top to bottom: Piccolo (Plcc.), Flute (Fl.), Cor Anglais (Cor.), Arpa (Arpa), Piano (P-no), Violins I (V-ni I div.), Violins II (V-ni II div.), Viola (V-le), Cello (V.c.), and Double Bass (C-b.). The key signature is one sharp (F#) and the time signature is 2/4. The score consists of 16 measures. The Piccolo and Flute parts are marked with 'a2' and 'a1' respectively, indicating second and first endings. The Arpa and Piano parts are marked with 'a2' and 'a1' respectively. The Violins I and II parts are marked with 'f' and 's' (forte and sforzando) respectively. The Viola, Cello, and Double Bass parts are marked with 'f' and 's' (forte and sforzando) respectively. The score is written in a standard musical notation with various dynamics and articulations.



80

Pice.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Arpa

P-no

Timp.

80

pizz.

f pizz.

arco

non div.

V-ni I div.

V-ni II div.

V-le div.

V-c div.

C-b.

Picc. *a2*  
 Fl. *a2*  
 Ob. *a2*  
 C.ingl. *a2*  
 Cl. *a2*  
 Cl.b. *I*  
 Fag. *II*  
 Cor.  
 Tr-be  
 Timp.  
 V-ni I  
 V-ni II div.  
 V-le div.  
 V-c. div.  
 C-b.

C 935 K



[illegible]

*f cresc.*





This musical score is for the song "The Rose Tree" and includes parts for a full band. The instruments listed on the left are Cor. (Coronet), Tr-be (Trumpet), Tr-ni (Trumpet in B-flat), Tuba, Cassa (Cymbal), and P-no (Piano). The score is written in 2/4 time and consists of four measures. The key signature has one sharp (F#). The Cor. and Tr-be parts feature a melody with dynamics like *sf* (sforzando) and *marcato*. The Tr-ni, Tuba, and Cassa parts provide harmonic support, with the Cassa part including a *p* (piano) dynamic. The P-no part is mostly silent, with a few notes in the final measure.

**Poco meno mosso**

Violini I  
Violini II  
Archi

al tallone  
al tallone  
al tallone  
al tallone



Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Ptti

Cassa

P-no

Archi

*espr.*

*espr.*

*a2*

*a2*

*secco*

*div.*

*espr.*

*espr.*

Fl.

Ob. a2

C.ingl.

Cl. a2

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni

Arpa

Archi

110

pizz. arco

div. pizz. arco

espr.

non div.

C 935 K



Fl. *a2* *mf*

Ob.

C. ingl.

Cl.

Fag.

Cor. *I* *mf* *III* *mf*

Tr-be *a2*

Tr-ni *II* *mf*

Tuba *mf*

Arpa *f*

Arch. *div. b* *mf*

az

Fl.

Ob.

C.ingl.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

V-ni I

V-ni II div.

V-le

V-c. div.

C-b.

120

I

II

espr.

div.



Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor. I

Cor. II

Cor. III

Cor. IV

Tr-be

Tr-ni

V-ni I

V-ni II div.

V-le

V.c. div.

C-b.

non div.

unis.

I sola

I. II

III

3\*

C 935 K

Cor.

Archi



**Allegro**

Allegro

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

V-ni I div.

V-ni II

V-le

V-c.

C-b.

I

II

III

a2

p > cresc.

p > cresc.

p > cresc.

p > cresc.

p > cresc.

solo

fp

solo

fp

I sola

pizz.

pizz.

37

38

Fl. I

Fl. II

Ob.

Cl. I

Cl. II

Fag.

Cor.

Tr-be

P-no

V-ni I div.

V-ni II

V-le

V-c.

C-b.

U 935 R



140

Fl.

Ob.

Cl.

Cl.b.

Fag.

Cor.

P.no

V-ni I

V-ni II div.

V-le div.

V-c.

C.b.

un. arco

mf

f

140

C 935 K

[illegible]



Fl. I. II  $\text{a}_2$  150  
 Fl. III muta in Picc.  
 Ob.  $\text{a}_2$   
 C. ingl.  $\text{a}_2$   
 Cl.  $\text{a}_2$   
 Cl. b.  
 Fag.  
 Cor.  
 Tr- bo  
 Tr- ni I. II  
 Arpa  
 V- ni I 150  
 V- ni II div.  
 V- le div.  
 V- c.  
 C- b.

Picc. Fl. Ob. C.ingl. Cl. Fag. Cor. Tr-be Tr-ne Tuba Timp. P-tti Sil. Arpa V-ni I div. V-ni II div. V-le V-e C-b.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left, and their corresponding staves are on the right. The score is written in 2/4 time. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The instruments are: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), C.ingl. (Clarinet in G), Cl. (Clarinet in B-flat), Fag. (Bassoon), Cor. (Horn), Tr-be (Trumpet), Tr-ne (Trombone), Tuba (Tuba), Timp. (Timpani), P-tti (Percussion), Sil. (Snare), Arpa (Arpa), V-ni I div. (Violin I), V-ni II div. (Violin II), V-le (Viola), V-e (Violoncello), and C-b. (Double Bass).



43

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor. I

Cor. II

Cor. III

Tr-be

Tr-ni

Timp.

T-ro

Sil.

V-ni I

V-ni II div.

V-la div.

V-c. div.

C-b.

Ob. I. II.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-ni

T-ro

V-ni I

V-ni II div.

V-le div.

V-c. div.

C-b.



This page of a musical score, likely from a 19th-century edition, contains the following instruments and parts:

- Pico.** Piccolo
- Fl.** Flute
- Ob.** Oboe
- C.ingl.** Clarinet in G
- Cl.** Clarinet in E-flat
- Cl.b.** Bass Clarinet
- Fag.** Bassoon
- Cor.** Horn
- Tr-be** Trumpet in B-flat
- Tr-ni** Trumpet in C
- Cassa** Cymbal
- V-ni I** Violin I
- V-ni II div.** Violin II (divisi)
- V-le div.** Viola (divisi)
- V-c.** Violoncello
- C-b.** Contrabasso

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). There are also articulation marks and some specific performance instructions like "non div." (non divisi) and "unis." (unison).

Picc. *a2*  
 Fl.  
 Ob.  
 C.ingl.  
 Cl. I  
 Cl. II  
 Cl.b.  
 Fag.  
 Cor.  
 Tr-be *a2*  
 Tr-ni  
 Cassa  
 Sil.  
 V-ni I div.  
 V-ni II div.  
 V-le div.  
 V-c. div.  
 C-b. div.

Musical score for page 46, measures 1-4. The score includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet I and II, Clarinet Bass, Bassoon, Horns, Trumpets, Trombones, Cymbals, Snare Drum, and various string sections (Violins I, Violins II, Violas, Cellos, Double Basses). The Piccolo and Flute parts have a 'a2' marking. The string sections are mostly silent in the first measure, with some activity in the later measures.



170

Picc. Fl. Ob. C.ingl. Cl. Cl.b. Fag. Cor. Tr-be Tr-ni Sil.

170

V-ni I div. V-ni II div. V-le div. V-e div. C-b. div.

al tallone  
f marc.  
al tallone  
f marc.  
al tallone  
f marc.  
al tallone  
f marc.  
al tallone  
f marc.

Pice.   
 Fl.   
 Ob.   
 C.ingl.   
 Cl.   
 Cl.b.   
 Fag.   
 Cor.   
 Tr-be   
 Tr-ni   
 Tuba   
 Timp.   
 Sil.   
 V-ni I div.   
 V-ni II div.   
 V-le   
 V-c.   
 C-b. div.

The score is for a full orchestra. The woodwinds (Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone, Tuba) sections are active throughout. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are also active. The percussion section (Timpani, Snare Drum) is present but mostly silent. The score is written in a single system with multiple staves. The key signature is one flat (B-flat). The time signature is 4/4. The score is marked with various dynamics and articulations.



180

Pico.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Sil.

V-ni I div.

V-ni II div.

V-le

V-c. div.

C-b. div.

180

C 935 K

Picc.   
 Fl.   
 Ob.   
 C. ingl.   
 Cl.   
 Cl.b.   
 Fag.   
 Cor.   
 Tr-ni   
 Tuba   
 Timp.   
 V-ni I   
 V-ni II   
 V-le   
 V.e. div.   
 C-b. div.

a2   
 a2   
 a2   
 a2   
 I. II a2   
 unis.   
 unis.   
 f   
 p cresc.   
 f   
 p cresc.   
 f   
 p cresc.

C 935 K



Picc. Fl. Ob. C.ingl. Cl. Cl.b. Fag. Cor. Tr-be Tr-ni Tuba Timp. V-ni I V-ni II V-le V.c. C.b. div.

Musical score for page 51, featuring various instruments and vocal parts. The score includes dynamic markings such as *sf*, *f*, *mp*, *cresc.*, and *unis.*. It also includes performance instructions like *II*, *III*, and *10*. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

The instruments and parts shown are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), C.ingl. (C.ingl.), Clarinet (Cl.), Clarinet in B-flat (Cl.b.), Bassoon (Fag.), Cor. (Cor.), Trumpet (Tr-be), Trumpet in B-flat (Tr-ni), Tuba, Timpani (Timp.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V.c.), and Contrabass (C.b. div.).

The score is marked with a 4\* at the bottom left and a C 935 R at the bottom center.

Picc. 10  
 Fl. 10  
 Ob. 10  
 C.ingl. 10  
 Cl. 10  
 Cl.b. 10  
 Fag. 10  
 Cor. 10  
 Tr-be 10  
 Tr-ni 10  
 Tuba 10  
 Timp. 10  
 P-no 10  
 Archi 10

*mf cresc.*  
*mf cresc.*  
*mf cresc.*  
*p cresc.*  
*p cresc.*  
*mp cresc.*  
*p cresc.*



190

Picc. *f cresc.*

Fl. *f cresc.*

Ob. *f cresc.*

Cl. *f cresc.*

Cor.

Tr-be (III)

P.no *f cresc.*

190

Archl *mf cresc.*

Poco meno mosso

Picc.  
 Fl.  
 Cl.  
 Cor.  
 Ptti  
 Arpa  
 P.no  
 V-ni I div.  
 V-ni II div.  
 V.le div.  
 V.c. div.  
 C.b. div.

The musical score for page 54, measures 1-4, is as follows:

- Picc.**: Measures 1-4 with notes and accents.
- Fl.**: Measures 1-4 with notes and accents.
- Cl.**: Measures 1-4 with notes and accents.
- Cor.**: Measures 1-4 with notes and accents.
- Ptti**: Measures 1-4 with notes and accents.
- Arpa**: Measures 1-4 with notes and accents.
- P.no**: Measures 1-4 with notes and accents.
- V-ni I div.**: Measures 1-4 with notes and accents.
- V-ni II div.**: Measures 1-4 with notes and accents.
- V.le div.**: Measures 1-4 with notes and accents.
- V.c. div.**: Measures 1-4 with notes and accents.
- C.b. div.**: Measures 1-4 with notes and accents.

The tempo is **Poco meno mosso**. The key signature has one flat (B-flat). The score shows various musical notations including notes, rests, dynamics (p, f), and articulation marks (accents, slurs).



Cor. *a2* 200

Arpa *p*

P-no *p*  
*ad.*

200

V-ni I div. *pizz.* *p*

V-ni II div. *pizz.* *p*  
*pp*

V-le div. *pizz.* *p*  
*pp*

V-c. div. *pp*  
*pp*

C-b. div. *pp*  
*pp*

C 935 K

Cor.

Cel.

Arpa

P-no

V-nil div.

V-nil II div.

V-le div.

V-c. div.

C-b. div.

935



210

Cor.

Tr-be

Tr-ni

Cel.

Arpa

P.no

210

V-ni I div.

V-ni II div.

V-le div.

V-c. div.

C-b. div.

C-b. div.

C-b. div.

[illegible]



This page of a musical score is for a symphony, likely the first movement of a Beethoven symphony given the key signature of one flat (B-flat major/D minor) and the 4/4 time signature. The score is arranged in a standard orchestral format with staves for the following instruments:

- Picc.** (Piccolo): Starts with a rest, then plays a melodic line with triplets and sixteenth notes.
- Fl.** (Flute): Similar to the piccolo, playing a melodic line with triplets.
- Ob.** (Oboe): Plays a melodic line with triplets, including a fourth note in some measures.
- C.ingl.** (English Clarinet): Plays a melodic line with triplets.
- Cl.** (Clarinet): Plays a melodic line with triplets.
- Cl.b.** (Bass Clarinet): Remains silent.
- Fag.** (Bassoon): Remains silent.
- C-fag.** (Contrabassoon): Remains silent.
- Cor.** (Cor Anglais): Plays a melodic line with triplets.
- Tr-ni** (Trumpet): Plays a melodic line with triplets, including a fourth note in some measures.
- Timp.** (Tympani): Remains silent.
- V-ni I & II** (Violins): Divided into two parts, playing a rhythmic pattern of eighth notes.
- V-la** (Viola): Divided into two parts, playing a rhythmic pattern of eighth notes.
- V-c.** (Cello): Divided into two parts, playing a rhythmic pattern of eighth notes.
- C-b.** (Double Bass): Divided into two parts, playing a rhythmic pattern of eighth notes.

The score is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *mf* (mezzo-forte) and *fp* (fortissimo) are indicated throughout the piece.

Score for orchestra and strings, measures 219-220. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Timpani (Timp.), Cello (Cel.), Double Bass (Arpa), Piano (P-no), Violin I (V-ni I div.), Violin II (V-ni II div.), Viola (V-le), Violoncello (V-c. div.), and Double Bass (C-b. div.).

Measure 219 features a Piccolo part with a trill (a2) and a triplet (3). The Flute, Oboe, and Clarinet in G parts also feature triplets (3). The Bassoon and Contrabassoon parts have a trill (a2) and a triplet (3). The Cor Anglais, Trumpet, and Trombone parts have a trill (a2) and a triplet (3). The Timpani part has a trill (a2) and a triplet (3). The Cello and Double Bass parts have a trill (a2) and a triplet (3). The Piano part has a trill (a2) and a triplet (3). The Violin I and Violin II parts have a trill (a2) and a triplet (3). The Viola part has a trill (a2) and a triplet (3). The Violoncello and Double Bass parts have a trill (a2) and a triplet (3).

Measure 220 features a Piccolo part with a trill (a2) and a triplet (3). The Flute, Oboe, and Clarinet in G parts also feature triplets (3). The Bassoon and Contrabassoon parts have a trill (a2) and a triplet (3). The Cor Anglais, Trumpet, and Trombone parts have a trill (a2) and a triplet (3). The Timpani part has a trill (a2) and a triplet (3). The Cello and Double Bass parts have a trill (a2) and a triplet (3). The Piano part has a trill (a2) and a triplet (3). The Violin I and Violin II parts have a trill (a2) and a triplet (3). The Viola part has a trill (a2) and a triplet (3). The Violoncello and Double Bass parts have a trill (a2) and a triplet (3).

Dynamic markings include *f* (forte) and *cresc.* (crescendo). The Piccolo part is marked *Picc. muta in Fl. III*.

Other markings include *non div.* (non-divisi) for the Viola part and *1. II A* for the Trumpet part.



61

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-bo

Tr-nl

Timp.

Cel.

Arpa

P.no

V-ni I div.

V-ni II div.

V-le

V-c. div.

C-b. div.



62

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr. be

Tr. ni

Tuba

Timp.

Cassa

Arpa

P. no

V. ni I

V. ni II

V. le

V. c.

C. b.

un. pizz.

pizz.

arco

non div.

arco

sf

f

rinforz.

C. 935 K



Fl. *sf* 3 3 3 3 *sf* 3 3 3 3 *f* rinforz.

Ob. *sf* 3 3 3 3 *f* rinforz.

C. ingl. *sf* 3 3 3 3 *f* rinforz.

Cl. *sf* 3 3 3 3 *f* rinforz.

Cl.b. *sf* 3 3 3 3 *f* rinforz.

Fag. *sf* *f* rinforz.

C-fag. *sf* *f* rinforz.

Cor. *sf* *f* rinforz.

Tr-be *sf* *f* rinforz.

Tr-ni *sf* *f* rinforz.

Tuba *sf* *f* rinforz.

Timp. *sf* *f* rinforz.

Cassa *sf* *f* rinforz.

V-ni I *sf* *f* rinforz. div.

V-ni II *sf* *f* rinforz.

V-le *sf* *f* rinforz.

V.e. unis. *sf* *f* rinforz.

C.b. unis. *sf* *f* rinforz.

230

Fl. *più f rinforz. sempre*

Ob. *più f rinforz. sempre*

C.ingl. *più f rinforz. sempre*

Cl. *più f rinforz. sempre*

Cl.b. *più f rinforz. sempre*

Fag. *più f rinforz. sempre*

C-fag. *più f rinforz. sempre*

Cor. *più f rinforz. sempre*

Tr-be *più f rinforz. sempre*

Tr-ni *più f rinforz. sempre*

Tuba

Timp.

Cassa *più f rinforz. sempre*

V-ni I div. *più f rinforz. sempre*

V-ni II *più f rinforz. sempre*

V-le *più f rinforz. sempre*

V-c. *più f rinforz. sempre*

C-b. *più f rinforz. sempre*

230

U 935 K



Fl.

Ob.

Cl. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Cassa

V-ni I div.

V-ni II

V-le

V-c.

C-b.

Animato

rit.

Animato

C 935 R

Cor.

Tr-be

Tr-ni

Tuba

Timp.

a2

*f* a2

*f* a2

*sf*

*sf*

*sf*

*p*

*p*

non div.

240

Arch.





250

Fl. *a2*

Ob. *a2*

C.ingl. I

Cl. II *a2*

Cl.b.

Fag. *a2*

C-fag.

Cor. *sf p*

Tr-be *mf cresc.*

Tr-ni *mf cresc.*

Tuba *III p*

Timp.

Cassa

250

Archl



[illegible]

260

Fl. I *f* *a3* (b) *f*

Ob. II *f* (b) *f*

C.ingl. *f*

Cl. *f* *a2*

Cl.b. *f*

Fag. *f* *a2*

C-fag. *f*

Cor. *f*

Tr-be I, II *f* III *f*

Tr-ni *f* *a2* III *f*

Tuba *f*

Timp. *f*

P.tti *f*

Cassa *f*

P-no *f*

260

Archl *f* (b) *f*



This page of a musical score, numbered 71, is marked "Meno mosso. Sostenuto". It contains staves for various instruments and a piano. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Clarinet Bass (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor (Trumpet), Trombone (Tr-be), Trombone (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.) and Cymbals (Ptti). The piano (P-no) is shown in grand staff notation. The string section (Archi) is also present. The score is written in a key with one flat (B-flat) and a 4/4 time signature. Dynamics such as *f* (forte) and *sf* (sforzando) are indicated throughout. The bottom of the page features the number "C 935 K".

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Ptti

P-no

Archi

Meno mosso. Sostenuto

C 935 K

**Molto animato**

Fl. III muta in Picc.

Fl. I

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C. fag.

Measures 1-4 of the woodwind section. The Flute I part has a first ending bracket labeled 'I'. The Oboe part has a second ending bracket labeled 'II'. The Clarinet and Bassoon parts have a 'a2' marking. Dynamics include *p*, *ff*, and *p*.

**Molto animato**

V-ni I

V-ni II

V-le

V.c.

C-b.

Measures 1-4 of the string section. The Violoncello part is marked 'unis. v'. Dynamics include *p*, *ff*, and *p*.



270

Picc.

Fl.

Ob. *sf* *p* *sf* *p cresc.*

C.ingl. *sf* *p* *sf* *p cresc.*

Cl. *sf* *p* *sf* *p cresc.*

Fag. *sf* *p* *sf* *p cresc.*

C-fag. *sf* *p* *sf* *p cresc.*

270

V-ni I *sf* *p* *sf* *p cresc.*

V-ni II *sf* *p* *sf* *p cresc.*

V-le *sf* *p* *sf* *p cresc.*

V-c. *sf* *p* *sf* *p cresc.*

C-b. *sf* *p* *sf* *p cresc.*

Picc.  
 Fl.  
 Ob.  
 C.ingl.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 V-ni I div.  
 V-ni II div.  
 V-le div.  
 V-c.  
 C-b.

Musical score for a symphony orchestra, page 74. The score includes staves for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Violins I and II, Viola, Violoncello, Double Bass, and Contrabass. The music is in 2/4 time and features a complex melodic line in the woodwinds and strings, with dynamic markings such as *sf*, *f*, *p*, and crescendos.



280

Cor.

V-ni I div.

V-ni II div.

V-le non div.

V-c. *p al tallone*

C-b. *p al tallone*

V-ni I *non div.*

V-ni II *non div.*

V-le div. *p al tallone*

V-c. *p*

C-b. *p*

290

V-ni I

V-ni II

V-le div.

V-c.

C-b.

C 935 K

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments. The instruments listed on the left side of the page are:

- Picc.
- Fl.
- Ob.
- C. ingl.
- Cl.
- Cl. b.
- Fag.
- Cor.
- Tr-be
- Tr-ni
- Tuba
- P-tti
- Cassa
- Sl.
- V-ni I
- V-ni II
- V-le div.
- V-c.
- C-b.

The score is written in 4/4 time. The key signature is one sharp (F#). The music is in a major key. The score includes various musical notations such as notes, rests, and dynamics. The dynamics include *p* (piano), *f* (forte), and *sf* (sforzando). The score is divided into measures by vertical bar lines. The instruments are grouped into sections, with some instruments having multiple staves. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The page number is 935 K.



This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, and strings. The instruments listed on the left side of the page are:

- Picc.
- Fl.
- Ob.
- C.ingl.
- Cl.
- Cl.b.
- Fag.
- Cor.
- Tr-be
- Tr-ni
- Tuba
- T-ro
- Cassa
- Sil.
- V-ni I
- V-ni II div.
- V-le div.
- V.c.
- C.b.

The score is written in 4/4 time. The key signature is one sharp (F#). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando). The score is divided into measures by vertical bar lines. The instruments are grouped into staves, with some instruments having multiple staves (e.g., V-ni I and V-ni II div.).

Picc. Fl. Ob. Cingl. Cl. Cl.b. Pag. Cor. Tr-be Tr-nl Tuba T-ro P.no V-ni I V-ni II div. V.le div. V.c. C.b.

The musical score is arranged in two systems. The first system contains parts for Picc., Fl., Ob., Cingl., Cl., Cl.b., Pag., Cor., Tr-be, Tr-nl, Tuba, T-ro, and P.no. The second system contains parts for V-ni I, V-ni II div., V.le div., V.c., and C.b. The score is written in 3/4 time with a key signature of one sharp (F#). The first system includes measures 300-304, and the second system includes measures 305-308. The score features various musical notations including notes, rests, dynamics (f, sf), and articulation marks.



Picc. Fl. Ob. C.ingl. Cl. Cor. Tr-be Tr-ni Tuba Cast. Tro Ptti Cassa P.no V-ni I V-ni II div. V-le div. V-c. C-b.

The score is written for a full orchestra and strings. The woodwinds (Picc., Fl., Ob., C.ingl., Cl.) and brass (Cor., Tr-be, Tr-ni, Tuba) sections are active throughout. The percussion section (Cast., Tro, Ptti, Cassa) provides rhythmic support. The strings (V-ni I, V-ni II div., V-le div., V-c., C-b.) play a melodic and harmonic role, with some parts marked "div." (divisi). Dynamics such as *sf* (sforzando) and *f* (forte) are used to indicate emphasis. The page number 79 is in the top right corner.

Picc. *a2* *f* *cresc.* *resc.*  
 Fl. *a2* *f* *cresc.*  
 Ob. *a2* *f* *cresc.*  
 C.ingl. *f* *cresc.*  
 Cl. *f* *cresc.*  
 Cl.b. *f* *cresc.*  
 Fag. *a2 h* *f* *cresc.*  
 C-fag. *h* *f* *cresc.*  
 Cor.  
 Tr-be  
 Tr-ni  
 Tuba *f* *cresc.*  
 Cast. *f* *cresc.*  
 Ptti  
 Cassa *f* *cresc.*  
 P.no  
 V-niI div. *f* *cresc.*  
 V-niII div. *f* *cresc.*  
 V-le div. *f* *cresc.*  
 V-e *unis. b* *f* *cresc.*  
 C-b. *unis. b* *f* *cresc.*

310  
 C 935 K



320

Pice.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Cassa

Sil.

V-ni I div.

V-ni II div.

V-le div.

V-c.

C-b.

320



Picc.  
 Fl.  
 Ob.  
 Cl. in G.  
 Cl. in Bb.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 Tuba  
 Cassa  
 Sil.  
 P-no  
 V-ni I div.  
 V-ni II div.  
 V-le div.  
 V-c.  
 C-b.

C 935 K



330 Lunga 83

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Ptti

P-no

V-ni I  
div. in 3

V-ni II  
div.

V-le  
div.

V-c.

C-b.

330 Lunga

## Sostenuto (Tempo di cominciamento)

Fl.

Ob.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Timp.

P-no

*g...i  
senza Ped.*

*g...i*

*g...i*

## Sostenuto (Tempo di cominciamento)

V-ni I

V-ni II

V-le

V-c. div.

C-b.

*unis.*

*p salt.*

*unis.*

*p salt.*

*unis.*

*p salt.*

*p salt.*

*p salt.*

*p salt.*

*p salt.*



## II

Lento

Violini I  
div. in 3Violini II  
div.

Viola

Sil.

V-ni I  
div. in 3V-ni II  
div.

V-le

Sil.

V-ni I  
div. in 3V-ni II  
div.

Cor.

Timp.

Sil.

V-ni I  
div. in 3

V-ni II  
div.

V-le  
div. in 3

V-c  
div. in 3

C-b.  
div.



87

Picc.  $\text{♩} = \text{♩}$

Fl.

Ob.

C.ingl.

Cl.

Cor.

Timp.

Sl.

Arpa

V-ni I div. in 3  $\text{♩} = \text{♩}$

V-ni II div.

V-le div. in 3

V-c. div. in 3

C-b. div.

C 935 K

**Poco a poco più animato** 350

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cor.

Timp.

Sil.

Arpa

**Poco a poco più animato** 350

V.le



Picc. *f* 6 *f* 6 *f* 6

Fl. *I* *mf*

Ob. *I solo* *mf* *mp* *mf* *mp* *mf* *mp*

C.ingl. *p*

Cl. *p*

Fag. *p*

V-ni I 3 soli *p* 10 *p* *p* *p*

V-le div. *p*

Picc.

Fl.

Ob. *p*

C.ingl.

Cl.

Fag. *II* *p*

V-ni I 3 soli *p* *a3*

Ob.

Cl.b.

Fag.

Cor.

V-ni I  
3 soli

V-ni II  
div.

V-c.

C-b.

Ob.

Cl.b.

Fag.

Cor.

V-ni I  
tutti  
div.

V-ni II  
div.

V.e.

C.b.

unis. v

unis. p

U. 935 K



360

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Cor.

Tr. b.

V-ni I div.

V-ni II div.

V-c.

C-b.

360

C 935 K



Picc.   
 Fl.   
 Ob. *mp cresc.* *mf cresc. molto*   
 C. ingl. *mp cresc.*   
 Cl. *mp cresc.* *mf cresc. molto*   
 Cl.b. *mp cresc.* *mf cresc. molto*   
 Cor. *mf cresc. molto*   
 V-ni I div. *mp cresc.* *mf* *f*   
 V-ni II div. *mp cresc.* *mf* *f*   
 V-le div. in 4 *mp cresc.* *mf cresc. molto* *f*   
 V-c. *mp cresc.* *mf cresc. molto* *f*   
 C-b. *mp cresc.* *mf cresc. molto* *f*

370 *sostenuto*

Pica. *ff* 6 6 6 6 7 *Pica. muta in Fl. III*

Fl. *ff* 6 6 6 6 7

Ob. *ff*

C.ingl. *ff*

Cl. *ff*

Cl.b. *ff*

Fag. *ff*

Cor. *ff*

Tr-ni  
e  
Tuba *ff* *Tuba*

370 *sostenuto*

V-ni I div. *ff* *v* *p*

V-ni II div. *ff* *v* *p*

V-le div. in 4 *ff*

V.e. *ff*

C-b. *ff*



## Poco più sostenuto

rit.

I. II

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Cel.

un. b.

rit.

Poco più sostenuto

Arch.

The musical score is written for a full orchestra. The first system includes Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), Bass Clarinet (Cl.b.), Bassoon (Fag.), Contrabassoon (C-fag.), and Cor (Cor.). The second system includes Cello (Cel.) and Archi (Archi). The tempo is 'Poco più sostenuto' and the mood is 'rit.' (ritardando). The score includes various musical notations such as dynamics (p, f, dim.), articulation (accents), and fingerings (I, II, III). The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support.

## Poco più mosso

I. II a2

Fl.

Ob. *I solo*  
*mp espr.*

C. ingl. *p*

Cl. *p*

Cl. b. *p*

Fag. *p*

C-fag. *p*

Cor.

Cel. *p*

Archi

*p*

*unis.*

*p*

*unis.*

*p*

*p*

*p*

*p*



380 a2

I. II

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Cel.

Archi

II solo

*p marc.*

380

Ob. *a2* *p* *rit.*

Cl.

Cl.b.

Fag. *p*

C-fag. *p*

Cor.

Timp.

Archl *rit.* *fp* *fp* *fp*



Poco più sostenuto

Tempo I (Lento)

Cor.

Two staves of music for the Cori. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). Both staves feature a series of eighth notes, with a 'p' (piano) dynamic marking. The first staff has a '3' (triple) and a '5' (quintuplet) marking over the notes. The second staff has a '3' (triple) and a '5' (quintuplet) marking over the notes. The music ends with a double bar line.

Timp.

A single staff of music for the Timpani. The staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth notes, with a 'p' (piano) dynamic marking. The music ends with a double bar line.

390

Tempo I (Lento)

Poco più sostenuto

V-ni I  
div. in 4

Four staves of music for the Violini I. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). All staves feature a series of eighth notes, with a 'p' (piano) dynamic marking. The first staff has a 'dim.' (diminuendo) marking. The second staff has a 'dim.' (diminuendo) marking. The third staff has a 'dim.' (diminuendo) marking. The fourth staff has a 'dim.' (diminuendo) marking. The music ends with a double bar line.

V-ni II  
div. in 3

Two staves of music for the Violini II. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). Both staves feature a series of eighth notes, with a 'p' (piano) dynamic marking. The first staff has a 'dim.' (diminuendo) marking. The second staff has a 'dim.' (diminuendo) marking. The music ends with a double bar line.

V-le

A single staff of music for the Violoncello. The staff begins with a bass clef and a key signature of one sharp (F#). It features a series of eighth notes, with a 'p' (piano) dynamic marking. The music ends with a double bar line.

V-c.

A single staff of music for the Violoncello. The staff begins with a bass clef and a key signature of one sharp (F#). It features a series of eighth notes, with a 'p' (piano) dynamic marking. The music ends with a double bar line.

C-b.

A single staff of music for the Contrabbasso. The staff begins with a bass clef and a key signature of one sharp (F#). It features a series of eighth notes, with a 'p' (piano) dynamic marking. The music ends with a double bar line.

attacca

## III

**Allegro**

3 Flauti

2 Oboi

Corno inglese

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

Timpani

*p*

I. II <sup>a2</sup>

III *f* <sup>a2</sup>

*f* <sup>a2</sup>

*f* <sup>a2</sup>

I *f* <sup>a2</sup>

II *f* <sup>a2</sup>

*f*

I. II

III. IV *f*

*f*

Fl. <sup>a2</sup>

Ob. <sup>a2</sup>

C. ingl.

Cl. <sup>a2</sup>

Fag.

Cor.

Timp.



[illegible]

Cor. I *mf* II *mp*

Tr-be II *sf*

Timp.

V.le div. *sf* *mf*

V.c. div. *sf* *mf*

Fag. I *p* II

Cor. II

Timp.

V.le div.

V.c. div. *p*

C-b. div. *p*



This musical score page contains measures 1 through 4 of a piece. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The string section includes Violins I and II (V-ni I div., V-ni II div.), Violoncello (V-c. div.), and Double Bass (C-b. div.).

**Measure 1:** Flute I and II, Clarinet I and II, and Bassoon I and II all play a half-note G4. Flute III plays a half-note G4. Oboe I and II play a half-note G4. Violins I and II play a half-note G4. Violoncello and Double Bass play a half-note G4.

**Measure 2:** Flute I and II, Clarinet I and II, and Bassoon I and II all play a half-note A4. Flute III plays a half-note A4. Oboe I and II play a half-note A4. Violins I and II play a half-note A4. Violoncello and Double Bass play a half-note A4.

**Measure 3:** Flute I and II, Clarinet I and II, and Bassoon I and II all play a half-note B4. Flute III plays a half-note B4. Oboe I and II play a half-note B4. Violins I and II play a half-note B4. Violoncello and Double Bass play a half-note B4.

**Measure 4:** Flute I and II, Clarinet I and II, and Bassoon I and II all play a half-note C5. Flute III plays a half-note C5. Oboe I and II play a half-note C5. Violins I and II play a half-note C5. Violoncello and Double Bass play a half-note C5.

Dynamic markings: *p* (piano) is indicated for measures 3 and 4 for the woodwinds and strings.

C 935 K



[illegible]

Fl. I. II a2 *peresc.* III *mf*

Ob. *a2* *mf*

C. ingl. *peresc.* *mf*

Cl.

Clb.

Fag.

Cor. *mf* *p*

Tr-be I. II *mf* *p*

Tr-ni

Tuba

Timp.

V-ni I *mf* *peresc.*

V-ni I div. *mf* *peresc.*

V-ni II *mf* *peresc.*

V-ni II div. *mf* *peresc.*

V-la *mf* *peresc.*

V-c. *mf* *peresc.*

C-b. *mf* *peresc.*



Fl.

Ob.

Cl. in G.

Cl. in Bb.

Bassoon.

Cor.

Tr. in B.

Tr. in C and Tuba.

Timp.

V. in I div.

V. in II div.

Viola.

Violoncello.

Double Bass.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Archi

11



440

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

440

Archl

Fl. I. II

Ob. III

C. ingl. I

Cl. I

Cl. b. I

Fag. I

Cor. I

Tr-be I II III

V-ni I div. I

V-ni II div. I

V-le div. I

V-c. I

C-b. I

C 935 K



111

This musical score system, numbered 111, covers measures 101 to 103. It features a large ensemble of instruments and voices. The woodwinds (Flute, Oboe, Clarinet in G, Clarinet in B-flat, Bassoon) and strings (Violins I and II, Viola, Violoncello, Double Bass) are all active. The brass section (Cor Anglais, Trumpets, Trombones, Trumpets and Tuba, Timpani, and Cymbals) provides harmonic support. The vocal parts (Soprano, Alto, Tenor, and Bass) are also present. The score includes various musical notations such as notes, rests, and dynamic markings like 'pizz.' (pizzicato) and 'sf' (sforzando). The key signature has one flat (B-flat), and the time signature is 2/4.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

Cassa

pizz.

V-ni I  
div.

V-ni II  
div.

V-le  
div.

V-c.

C-b.

*sf secco*

450

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Cassa

V-ni I div.

V-ni II div.

V-le div.

V-c.

C-b.

arco

sf

f

cresc.

div.

unis.

cresc.

C 935 K



Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Ptti

Cassa

Sil.

V-ni I div.

V-ni II div.

V-le div.

V-c.

C-b.

С. 935 К

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), C. ingl. (Cor Anglais), Cl. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Tr-be (Trumpet), Tr-ni (Trombone), Tuba, T-ro (Tuba and Euphonium), Cassa (Cymbal), Sil. (Snare Drum), V-ni I div. (Violin I), V-ni II div. (Violin II), V-le div. (Viola), V-c. (Cello), and C-b. (Double Bass). The score is divided into measures, with various musical notations including notes, rests, and dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *meno f* (diminuendo). There are also markings for *meno f* and *meno f* in the string sections. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered 111 in the bottom right corner.



460

I. II a2

460

I. II a2

Fl.

Ob.

Cl. ingl.

Cl.

Fag.

Cor.

Tr-ba

Tr-ni

Tuba

T-ro

Sil.

480

480

V-ni I  
div.

V-le  
div.

V-c.  
C-b.

Fl. *a2* *f* *III* *più f*  
 Ob. *f* *I* *più f*  
 C.ingl. *f* *II* *più f*  
 Cl. *f* *I* *più f*  
 Fag. *I* *f* *II* *più f*  
 Cor. *a2* *f* *p*  
 Tr-be *f* *p*  
 Tr-ni *a2* *f* *p*  
 Tuba *f*  
 Cassa *p*  
 C-lli *f*  
 Sii. *f*  
 V-ni I div. *f*  
 V-ni II div. *f*  
 V-le div. *f*  
 V.c. *f*  
 C.b. *f*



This image shows a page from a musical score, likely for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed from top to bottom are: Fl. (Flute), Ob. (Oboe), C.ingl. (Clarinet in G), Cl. (Clarinet in B), Cl.b. (Bass Clarinet), Fag. (Bassoon), Cor. (Horn), Tr-be (Trumpet), Tr-ni (Trombone), Tuba, T-ro (Tuba), V-nil div. (Violin), V-ni II (Violin II), V-le (Viola), V-c. (Cello), and C-b. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'fp' (fortissimo) and 'cresc.' (crescendo). The page is numbered '11' in the top right corner.

470

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Ptti

secco *sf*

470

V-ni I div.

V-ni II

V-la

V-c.

C-b. div.

unis.



Fl. I

Fl. II

Fl. III

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Sil.

V-ni I div.

V-ni II

V-le

V-c.

C-b.

[illegible]



This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.b.), Bassoon (Fag.), Cor Anglais (Cor.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Double Bass (C-b.). The notation includes notes, rests, dynamics (f, mf, cresc.), and articulation marks. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 8. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings in the front and the brass instruments in the back.

480

I. II a2

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr. b.e.

480

unis.

V. ni I

V. ni II div.

V. le div.

V. c. div.

C. b.



Fl. *più f*

Ob. *più f*

C.ingl. *f* *più f*

Cl. *più f*

Fag. *f*

C-fag. *f*

Cor. *più f*

Tr-be *f*

Tr-ni *f*

Tuba *f*

Cassa *p*

V-niI div. *più f*

V-niII div. *più f*

V-le div. *più f*

V-e div. *più f*

C-b. div. *f*

Fl. *a2* *p* *III*

Ob. *a2* *p*

C.ingl. *p*

Cl. *a2* *p*

Cl.b. *p*

Fag. *a2* *f* *p*

C.fag. *f* *p*

Cor. *f* *p*

Tr-be *f* *p*

Tr-ni *f* *p*

Tuba *f* *p*

Cassa *f* *p*

V-ni I div. *p*

V-ni II div. *f* *p*

V-le div. *f* *p*

V-c. *f* *p* *unis.* *p*

C.b. div. *f* *p*

C 935 K



Fl. *p*

Ob. *p*

C.ingl. *p*

Cl. *p*

Cl.b. *p*

Fag. *sf* (4)

C-fag. *sf* (4)

Cor.

Tr-be

Tr-ni

Tuba *sf* (4)

Cassa *sf*

V-ni I div. *p*

V-ni II div. *p*

V-le div. *p*

V-c. *p*

C-b. div. *sf* (4)

C 935 K

490

Fl.

Ob.

C.ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

P.tti

490

V-ni I div.

V-ni II

V-le

V-c.

C-b.

non div.

unis.

unis.



[illegible]

500

Fl. *a3* *f* *rinforz.*

Ob. *a2* *f* *rinforz.*

C. ingl. *f* *rinforz.*

Cl. *a2* *f* *rinforz.*

Fag. *f*

Cor. *a2* *f* *rinforz.*

Tr-be *a2* *f* *rinforz.*

Tr-ni *a2* *f*

Tuba *f*

Timp. *f*

500

V-ni I *unis.* *f* *rinforz.*

V-ni II div. *f* *rinforz.*

V-le *f* *rinforz.*

V-c. *f* *rinforz.*

C-b. *f* *rinforz.*



Fl. *cresc.*

Ob. *cresc.*

C.ingl. *cresc.*

Cl. *cresc.*

Fag. *f*

Cor. *f*

Tr-bp. *I* *sola* *f*

Tr-ni *III* *f*

Tuba *f*

Timp. *f*

V-ni I *cresc.*

V-ni II div. *cresc.*

V-le *cresc.*

V-c. *cresc. poco a poco*

C-b. *cresc. poco a poco*



Fl. *a3* *cresc. molto*

Ob. *a2* *cresc. molto*

C.ingl. *a2* *cresc. molto*

Cl. *a2* *cresc. molto*

Cl.b. *cresc. molto*

Fag.

C.fag.

Cor. *a2* *f* *mf*

Tr-be *f* *cresc. molto*

Tr-ni

Tuba

Timp.

P.tti *p* *cresc.*

V-ni I *cresc. molto*

V-ni II div. *cresc. molto*

V-le *cresc. molto*

V-c. *cresc. molto*

C-b. *cresc. molto*



Fl. *sf*

Ob. *sf*

C. ingl. *sf*

Cl. *sf*

Cl. b. *sf*

Fag. *sf* *p* *cresc.*

C-fag. *sf* *p* *cresc.*

Cor. *sf*

Tr-be *sf*

Tr-ni *sf*

Tuba *sf*

Timp. *sf*

Cassa *p* *cresc.*

P-no *f* *stacc.* *p* *cresc.*

8 senza ped.

## 510 Poco più mosso. Molto risoluto

non div. *sf* *p* *cresc.*

Arch. *sf* *p* *cresc.*

*f* *p* *cresc.*

[illegible]



Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Timp.

P-tti

Cassa

Arpa

P.no

Archi

125

520

Fl.

Ob.

Cingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-ro

Arpa

Pno

Archl

520

521

522

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998

999

1000



Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Tro

Archl

This musical score page, numbered 135, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), Bass Clarinet (Cl.b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.) and Trombone (Tro). The string section (Archl) is represented by five staves. The score is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and strings are playing a complex, rhythmic pattern, while the brass instruments are mostly silent, with some activity in the final measure. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *sf* (sforzando).



[illegible]

Arch.



[illegible]



Fl.

Cl.

Cl.b.

Fag.

C-fag.

Tr-be

Tr-ni

Tuba

T-no

Cassa

Arpa

P-no

V-ni I

V-ni II

V-le div.

V-c.

C-b.

8

935 K



840

Fl.

Ob.

Cl.

Cor.

Tr-be

Tr-ni

Tuba

Cassa

P-no

*mp cresc.*

*Isola*

*mp cresc.*

*mp cresc.*

*p*

*mp cresc.*

[illegible]



Fl. *a3* *b*

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

T-ro

Ptti

Cassa

P-no

V-ni I

V-ni II div.

V-le div.

V-e div.

C-b.

*mf cresc.*

*f cresc.*

*cresc.*

*div.*

U 935 R



Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-bo

Trni

Tuba

Timp.

Tro

Cassa

Arpa

Pno

V-nil div.

V-nil II div.

V-le div.

V-e.

C-b.

*creac. poco poco*

*creac. poco poco*

*unif.*



Fl. *a2* *cresc.* *rinfor.*

Ob. *a2* *cresc.* *rinfor.*

C.ingl. *a2* *cresc.* *rinfor.*

Cl. *a2* *cresc.* *rinfor.*

Cl.b. *a2* *cresc.* *rinfor.*

Fag. *a2* *cresc.* *rinfor.*

C-fag. *a2* *cresc.* *rinfor.*

Cor. *a2* *cresc.* *rinfor.*

Tr-be *a2* *cresc.* *rinfor.*

Tr-b *a2* *cresc.* *rinfor.*

Tuba *a2* *cresc.* *rinfor.*

Timp. *a2* *cresc.* *rinfor.*

T-no *a2* *cresc.* *rinfor.*

T-ro *a2* *cresc.* *rinfor.*

Cassa *a2* *cresc.* *rinfor.*

Arpa *a2* *cresc.* *rinfor.*

P.no *a2* *cresc.* *rinfor.*

V-ni I div. *a2* *cresc.* *rinfor.*

V-ni II div. *a2* *cresc.* *rinfor.*

V-le div. *a2* *cresc.* *rinfor.*

V-o. *a2* *cresc.* *rinfor.*

C-b. *a2* *cresc.* *rinfor.*

C 935 K



Fl. *f* cresc. molto

Ob. *a2* *f* cresc. molto

C. ingl. *f* cresc. molto

Cl. I *f* cresc. molto  
II *f* cresc. molto

CLb. *f* cresc. molto

Fag. I *f* cresc. molto  
II *f* cresc. molto

C-fag. *f* cresc. molto

Cor. *f* cresc. molto

Tr-ni

Tuba

Ptti *f* cresc. molto

P-no *f* cresc. molto

V-ni I div. in 3 *f* cresc. molto

V-ni II div. *f* cresc. molto

V-le div. *f* cresc. molto

V.e. *f* cresc. molto

C.b. *f* cresc. molto

C 935 K



C 935 K



[illegible]

[illegible]



[illegible]

## IV

Poco sostenuto

580

3 Flauti

2 Oboi

Corno inglese

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotti

Poco sostenuto

580

4 Corni (F)

3 Trombe (C)

3 Tromboni

Tuba





## Allegretto

Fl. *I solo* *p*

Cl. *I solo* *mp* *mp* *II* *mp*

Fl. *I* *più p* *cresc.*

Cl. *I* *più p* *cresc.*

Cl.b. *II* *più p*

Fag. *più p* *a2* *p cresc.*

Cor. *fp* *fp*

Fl. *I* *600* *f*

Cl. *I* *f* *II* *f*

Fag. *a2* *f*

Cor. *f*



[illegible]

Flac.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

V-ni I div.

V-ni II div.

V-le div.

C 935 K



*muta in Fl. III*

Picc.

Fl.

Ob.

C.ingl.

Cl. *solo*

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

V-ni I

V-ni II *div.*

V-le

V-c. *div.*

C-b.

*a2*  
*p*

*p*

*p*

*p*

*non div. v*

*unis.*

620

I. II

Fl.

Ob.

C.ingl.

Cl.

Clb.

Cor.

Trbe

Legno

P.no

V-ni I

V-ni II  
div.

V-le

V-c.  
div.

C-b.



Fl.

Ob.

Cl. ingl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

P-no

V-ni I

V-ni II div.

V-le

V-c div.

C-b.

630

C 935 K

Fl. I II III

Ob. I II

C.ingl.

Cl. I II

Cl.b.

Fag. a2

C-fag.

Cor.

V-ni I

V-ni II

V-le

V.c. unis.

C-b. div.



Fl. *f* *a3* 640 *a2* *f*

Ob. *f* *a2*

C.ingl.

Cl. *a2* *f*

Cl.b.

Fag. *f* *a2*

C-fag. *f*

Cor. *f marc.*

Tr-ni *p*

Tuba *p*

V-ni I 640

V-ni II

V-le *f marc.*

V-c. *f* *p*

C.b. div. *f* *p*

Fl. *a3*

Ob. *a2*

C.ingl.

Cl. *a2*

Clb.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

P-no

Archi

unis.



Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

P-no

Archl

650

650

The musical score is written for a full orchestra. The woodwind section includes Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet, Trombone, Trumpet in C, and Tuba. The keyboard section includes Piano. The string section is labeled 'Archl'. The score is in 2/4 time and features various dynamics and articulations. A rehearsal mark '650' appears in the top right and middle right sections.

Fl. I. II a2 *p*

Ob.

C.ingl.

Cl.

Cl.b.

Fag. a2 *V*

C-fag. *V*

Cor.

Tr-be

Tr-ni

Archi

*f* *f* *mf* *mp* *mf dim.* *f* *mf* *mf*



Fl.

Ob.

Cl. *a2* *p*

Cl.b.

Fag.

C-fag.

Cor. *p*

Tr-be

Tr-ni *I II* *p* *III* *p*

Tro *p*

Archi *8...* *p*

660

660

Fl.

Ob.

Cl. I

Cl. II

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

T-ro

Archl

This musical score page, numbered 162, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), Clarinet Bass (Cl.b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The Clarinet I and II parts are active in the first three measures, playing a melodic line with many accidentals. The brass section includes Horns (Cor.), Trumpets (Tr-be), Trumpets (Tr-ni), Tuba, and Trombone (T-ro). The Horns and Trumpets I parts have long, sustained notes with dynamic markings of *mf* and *p*. The Trombone part has a rhythmic pattern of eighth notes. The string section (Archl) is at the bottom, with the Violin I part starting a melodic line in the fourth measure, marked with a *p* dynamic.



[illegible]

Fl.

Ob.

Cl.

Fag. <sup>a2</sup>

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Archl



Fl. *a2* *f*

Ob.

Cl. *a2* *f*

Fag. *fp*

C-fag. *fp*

Cor. *fp*

Tr-be *I. II* *fp*

Tr-ni *fp*

Tuba *fp*

Timp. *p cresc. poco a poco*

Arch. *f*

C 935 K



This musical score page, numbered 167, contains staves for the following instruments:

- Fl.** (Flute): Two staves, both playing a melodic line with frequent trills and grace notes, marked *sf*.
- Ob.** (Oboe): One staff, playing a melodic line with trills and grace notes, marked *sf*.
- C.ingl.** (English Horn): One staff, playing a melodic line with trills and grace notes, marked *sf*.
- Cl.** (Clarinet): One staff, playing a melodic line with trills and grace notes, marked *sf*.
- Fag.** (Bassoon): One staff, mostly silent with rests.
- Cor.** (Cor Anglais): Two staves, mostly silent with rests.
- Tr-nl** (Trumpet): Two staves, mostly silent with rests.
- Tuba**: One staff, mostly silent with rests.
- Timp.** (Timpani): One staff, mostly silent with rests.
- P-no** (Piano): Two staves, playing a complex accompaniment with trills and grace notes, marked *sf*.
- Archi** (Archi): Four staves (Violins I, Violins II, Violas, Cellos/Double Basses), mostly silent with rests.

The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The woodwinds and piano have active melodic and harmonic parts, while the brass and strings are mostly in rests.

**690** L'istesso tempo. Molto risoluto

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni

Tr-lo

P.tti

Cassa

*secco*

**690** L'istesso tempo. Molto risoluto

P.no



Fl.

Ob. *a2*

C.ingl.

Cl. *a2*

Cl.b.

Fag. I II

Cor. II IV

Tr-be

Tr-ni

Tr-lo

Ptti

Cassa

*f* *secco*

Detailed description: This is a page of a musical score, page 169. It contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in E-flat (Cl.), Bassoon (Cl.b.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Trombone (Tr-lo), Percussion (Ptti), and Cassa. The score is written in 2/4 time. The Oboe, Clarinet in G, and Clarinet in E-flat parts have an 'a2' marking. The Bassoon part has 'I' and 'II' markings. The Horn part has 'II' and 'IV' markings. The Trumpet and Trombone parts have 'f' markings. The Trombone part has 'secco' markings. The Percussion and Cassa parts have 'f' markings. The score is divided into four measures by bar lines. The first measure is mostly rests. The second measure contains some activity for the Oboe, Clarinet in G, Clarinet in E-flat, Bassoon, Horn, Trumpet, Trombone, and Percussion. The third measure contains activity for the Oboe, Clarinet in G, Clarinet in E-flat, Bassoon, Horn, Trumpet, Trombone, and Percussion. The fourth measure contains activity for the Oboe, Clarinet in G, Clarinet in E-flat, Bassoon, Horn, Trumpet, Trombone, and Percussion.

Fl. *a2* *p* **700**

Ob. *a2* *f* *p*

C.ingl. *f* *p*

Cl. *a2* *f* *p*

Cl.b. *f* *p*

Fag. *f* *p* *I solo*

Cor. *I* *III*

Tr-be

**700** *pizz.* *arco* *mp*

V-ni I *p* *pizz.* *arco* *mp*

div. *p* *pizz.* *arco* *mp*

V-ni II *p* *pizz.* *arco* *mp*

div. *p* *pizz.* *arco* *mp*

V-le

V-c. *p*

C-b. *p*



171

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

V-ni I div.

V-ni II div.

V-le

V-c.

C-b.

pizz.

arco

p

a2

b.

IV

div.

710

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

V-ni I div.

V-ni II div.

V-le div.

V-c. div.

C-b.

I.

II.

III.

a2

I

II

IV

I sola

un.

p

mf

f cresc.

f

pizz.

arco pizz.

U 935 K



173

Fl.

Ob.

Cl.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Timp.

V-ni I div.

V-ni II div.

V-le div.

V-c.

C-b.

a3

I. II a2

soli

meno f dím.

salt.

p

salt.

p

salt. (b) #

p

salt. #

p

salt. (b) #

p

salt. #

p

arco

arco

arco

174

720

Fl.

Ob.

Cl.

Timp.

Arpa

unis.

V-ni I

V-ni II div.

V-le div.

The image shows a page from a musical score, specifically the 'Scherzo' from 'The Nutcracker'. The score is written for four instruments: Flute 1 (Fl.), Oboe (Ob.), Clarinet (Cl.), and Arpa (Harp). The key signature is one flat (B-flat), and the time signature is 3/8. The Flute 1 part is marked with a first ending bracket (a3) and a second ending bracket (8). The Oboe, Clarinet, and Arpa parts are also marked with a first ending bracket (a3) and a second ending bracket (8). The Arpa part is written in a grand staff (treble and bass clefs). The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 6. The Flute 1 part has a first ending bracket (a3) and a second ending bracket (8). The Oboe, Clarinet, and Arpa parts are also marked with a first ending bracket (a3) and a second ending bracket (8). The Arpa part is written in a grand staff (treble and bass clefs). The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 6.



[illegible]

[illegible]



8.  $\text{a3 } \flat$   $\text{a2 } \flat$   $\text{a2 } \flat$   $\text{a2 } \flat$

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag. *p* *cresc.*

Tr-be *cresc.*

Tro *cresc.*

V-ni I div. *cresc.*

V-ni II div. *cresc.*

V-le div. *cresc.*

V-c. *cresc.*

C-b. *cresc.*

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Tr-be

T-ro

C-ne

C-III

P-no

con Ped.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

V-ni I div.

V-ni II div.

V-le div.

V.c.

C-b.



Fl.

Ob.

Cl.

Cl.b.

Fag.

Tr-be

C-ne

C-lli

P-no

unis.

Archl

12\*

C 935 K

Detailed description: This is a page of a musical score, page 179. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl.b.), and Bassoon (Fag.). A brass section includes Trumpets and Trombones (Tr-be). The string section (Archl) consists of Violins, Violas, Cellos, and Double Basses. A piano (P-no) part is also present. The woodwinds and strings are playing a melodic line, while the piano provides harmonic support. The score is written in a standard musical notation with various dynamics and articulations.

8  
a3

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-lo

Ptti

G-ne

G-lli

P-no

V-ni I

V-ni II div.

V-le

V-c.

750

750

*pp* *bacch. molle*

*unis. pizz.*



Fl. *a3*

Ob. *a2*

C.ingl.

Cl. *a2*

Cl.b.

Fag. *a2*

Cor. II>

Cor. IV>

Tr-be *p*

Tr-lo

T-no

P-tti

V-ni I *arco*

V-ni II div. *arco*

V-le *arco*

V-c.

C-b.

Detailed description: This is a page of a musical score, page 181. It contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet (Cl.), Clarinet in Bb (Cl.b.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-lo), Tenor (T-no), Percussion (P-tti), Violin I (V-ni I), Violin II (V-ni II div.), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The score is written in 2/4 time. Key features include: Flute and Oboe playing melodic lines with accents and slurs; Clarinets and Bassoon playing harmonic support; Horns playing sustained notes with dynamic markings like *fp*; Trumpets and Trombones playing rhythmic patterns; Violins and Viola playing *arco* passages; and Cello and Contrabass providing a bass line. The page number 181 is in the top right corner.

780

Archi

(div.)

salt.

p

salt. unis.

p

salt.

p

salt.

p

salt.

p

div.

p

div.

p

div.

p

760



[illegible]

770

Fl. *a3*

Ob. *a2*

Cl. *a2*

Cl.b. *f*

Fag. *fp cresc. poco a poco*

Cor. *p cresc. poco a poco*

Tr-be *p cresc. poco a poco*

Tr-ni *p cresc. poco a poco*

T-ro *p cresc. poco a poco*

Cassa *p cresc. poco a poco*

Arpa *f*

P.no *f*

770

V-ni I *f cresc. poco a poco*

V-ni II *f cresc. poco a poco*

div. *f cresc. poco a poco*

V-le *f cresc. poco a poco*

div. *f cresc. poco a poco*

V-e *f cresc. poco a poco*

div. *f cresc. poco a poco*

C.b. *f cresc. poco a poco*

div. *f cresc. poco a poco*

*p cresc. poco a poco*



185

Fl.

Ob.

Cl. ingl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Tr-o

Cassa

Arpa

P-no

V-ni I

V-ni II div.

V-le div.

V-c. div.

C-b. div.



Fl. *a2* *h* 780

Ob. *a2* *h* *10* *10*

C.ingl. *a2* *h*

Cl. *a2* *h*

Cl.b. *I* *II*

Pag. *I* *II*

Cor.

Tr-bo

Trni

Tuba

Timp.

T-ro

G-ne

G-lli

Arpa

P-no

V-nII *h* *10* *10* 780

V-nII div.

V-le *non div.*

V-e *non div.*

C-b. *unis.*





Fl.

Ob.

C.ingl.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Archi

790

I. II a2

*p*

*f*

*sf*

*ppp*

*pizz.*

*div.*

*p*

*sf*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*(h)*

*sf*



Fl.   
 Ob.   
 C.ingl.   
 Cl.   
 Cl. b.   
 Fag.   
 Cor.   
 Tr-be   
 Tr-ni   
 Archi

Musical score for page 189, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet (Cl.), Clarinet in B (Cl. b.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), and Strings (Archi). The second system includes a divided string section (Archi (div.)). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamics (p, p<sub>2</sub>, p<sub>3</sub>).

Dynamics: *p*, *p*<sub>2</sub>, *p*<sub>3</sub>

Performance instructions: *pizz.* (pizzicato)

Fl. *a3* *b* **800**

Ob.

C.ingl.

Cl. *a2*

Fag.

Cor.

Tr-be

Tr-ni

unis. arco **800**

*f*

arco

*f*

arco

*f*

arco

*f*

arco

*f*

Archi



Fl. I, II a2 *f*  
 Ob. *f* a2  
 C. ingl. *f*  
 Cl. *f* a2  
 Fag.  
 Cor. *f* a2  
 Tr-be *f* *I sola*  
 Tr-ni  
 Tuba  
 Archi *pizz.* *f*

Musical score for page 161, featuring woodwinds, brass, and strings. The score is divided into three systems. The first system includes Flute (I, II a2), Oboe (a2), Cor Anglais, Clarinet, Bassoon, and Horn. The second system includes Horn, Trumpet (I sola), Trombone, Trumpet, and Tuba. The third system includes String (pizz.) and Archi. Dynamics include *f*, *sf*, and *pizz.* (pizzicato).

810

Fl. *f cresc.* *a3*

Ob. *a2* *f*

C. ingl. *a2* *f*

Cl. *f cresc.* *(a2)* *f*

Fag. *a2* *f*

Cor. *fp* *sf* *f*

Tr-be *a2* *fp* *sf*

Tr-ni

Tuba

810

Archi *arco* *f* *div.* *f* *pizz.* *f*

I. II *a2* *a3*

Detailed description of the musical score: The score is for a full orchestra. Measures 810-814 are shown. The Flute part starts with a melodic line marked 'f cresc.' and 'a3'. The Oboe part enters in measure 812 with a melodic line marked 'a2' and 'f'. The Clarinet in G part has a melodic line marked 'a2' and 'f'. The Clarinet part has a melodic line marked 'f cresc.' and '(a2)'. The Bassoon part has a melodic line marked 'a2' and 'f'. The Cor Anglais part has a melodic line marked 'fp' and 'sf'. The Trumpet part has a melodic line marked 'a2' and 'fp'. The Trombone part has a melodic line marked 'sf'. The Trumpet part has a melodic line marked 'sf'. The Tuba part has a melodic line marked 'sf'. The Archi part has a melodic line marked 'arco' and 'f', and a pizzicato line marked 'pizz.' and 'f'. The score is in 2/4 time and features various dynamics and articulations.



193

III & II 2 3

820

Fl.

Ob.

Cl. in G.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Cassa

V-ni I div.

V-ni II div.

V-le

V-c.

C-b.

non div. arco

arco

820

Fl.

Ob.

Cl. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Cassa

V-ni I div.

V-ni II div.

V-le

V-c.

C-b.

10



Fl. *a3*

Ob. *a2*

C. ingl.

Cl. *a2*

Cl. b.

Fag. *p*

C-fag. *p*

Cor.

Tr-be *I sola*

Tr-ni *a2*

Tuba *p*

Ptti

Cassa

P-no *ff*

V-ni I div.

V-ni II div.

V-le div.

V-c. div. *unis.*

C-b. div. *unis.*

C 935 K



I. II a2

Fl.

Ob.

C.ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Ptti

Cassa

P-no

V-ni I div.

V-ni II div.

V-le div.

V.c.

C-b.

pizz.

pizz.

pizz.

pizz.

*C 935 K*

840

Fl. *a2* *III* *f* *a2*

Ob. *a2* *f*

C.ingl.

Cl. *a2* *f*

Cl. b.

Fag.

Cor. *f* *III* *f* *I*

Tr-be *II* *mf* *III* *f*

V-ni I *unis.* *840* *arco* *f* *arco*

V-ni II *div.* *f* *arco*

V-le *div.* *f*

V-c.

C-b.



Fl. Fl. III muta in Pica.

Ob.

C.ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Arch.

unis.

unis.

f marc.

f marc.

850

V-ni I  
div.

V-ni II  
div.

V-le  
div.  
*f marc.*

V.-a.

C-b.



This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments listed on the left side. The instruments include Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Violin I (V-ni I div.), Violin II (V-ni II div.), Viola (V-le div.), Violoncello (V-c.), and Double Bass (C-b.). The score is written in a single system, with measures 1 through 4 visible. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings such as *più f*, *ff*, and *f*, as well as articulation marks like accents and slurs. The notation is in a standard musical format, with notes, rests, and other musical symbols clearly visible on each staff.

*P*  
C 935 K



Picc.

Fl.

Ob.

Cl.

Cor.

Tr-be

Tr-ni

V-ni I div.

V-ni II div.

V-la div.

V-c div.

C-b.

C 935 K



Fag. *più p*  
Il solo  
*più p marc.*

Trni

Tuba

Archi

unis.  
*f cresc. molto*

unis.  
*f cresc. molto*

unis.  
*f cresc. molto*

unis. arco 880  
*f cresc. molto*

unis. arco  
*f cresc. molto*

Archi

Picc.   
 Fl.   
 Ob.   
 C.ingl.   
 Cl.   
 Cl. b.   
 Fag.   
 C-fag.   
 Cor.   
 Tr-be   
 Tr-ni   
 Tuba   
 Timp.   
 T-ro   
 Cassa   
 P-no   
 V-ni I   
 V-ni II   
 V-le   
 div.   
 V-c.   
 div.   
 C-b.

Musical score for a symphony orchestra, page 206. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures, with various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *ffz*, *div.*) present. The woodwind section includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horn, Trumpet, Trombone, and Tuba. The percussion section includes Timpani, Tom Tom, and Cymbal. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written for a full orchestra, with various musical notations and dynamic markings.



890

Picc.

Fl.

Ob.

Cingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Tr-lo

T-mo

P-tti

Cassa

T-t.

C-ne

C-lli

Sil.

Arpa

P-no

890

V-ni I div.

V-ni II div.

V-le div.

V-c div.

C-b.

207

Индекс 9—5—1.

*Александр Николаевич Черепнин*

ВТОРАЯ СИМФОНИЯ

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